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dice him, if we confine ourselves to preferences settled by arithmetic and the constitution. But it is to be feared that the mere mass of empirical knowledge, without such aim in view, may crush instead of developing the faculty to use it.

On the other hand, reading, writing and arithmetic, spelling, grammar, and the like exercises of indispensable faculties, should, it is contended, be joined, as directly as possible, with the desire to impart useful information. This, we may take to be the settled conviction of our age. The cry against culture studies unites the most extreme parties. Many things are being done in this direction, but nothing will give thorough satisfaction, unless we unite them by means of composition. Most schools will discover some useless culture studies, for which composition may be substituted profitably.

The purpose for which composition is recommended would be defeated, if form and matter were separated, if the matter were not elicited by questions, and the form were empirical analysis, instead of harmonious synthesis.

Analogies are the gems of diction, the source of mental fertility, the key to the secret, how one set of faculties educates another. By analogy we understand the reciprocity or reflex-action by means of which the correspondence between things or persons is discovered. To develop a fruitful analogy is an exercise which, by its very nature, sets all our faculties, moral, mental and sensuous, to work; it is competitive comparison; it is the flower of dialectic discipline. Papers and books teem with excellent analogies; let us use this wealth in exercises of composition to educate the desire for progress, freedom and truth].

THE TWO GENTLEMEN OF VERONA.

BY D. J. SNIDER.

This is no doubt one of the youthful plays of Shakespeare. Its theme is the passion of youth, fullness and warmth charac-

terize its descriptions, and at the same time there is a feeling of resignation to the power of love which amounts to weakness. The coloring is peculiar and uniform throughout; there is felt the lassitude of the stricken shepherd; there is seen the complete absorption of the individual in the fancy and emotions. The mood of the Poet is diffused through the entire work, giving it the fragrance as well as the languor of early Spring, the season which in so many ways represents youth. The tone often resembles that of the pastoral romances of Spain and Italy; it is the feeling of the lorn lover who has lost himself and wanders around in a dreamy quest like a shadow. Such is the artistic hue which colors this drama, and gives its distinctive characteristic; it is the true poetic element which no analysis can reach and which can only be felt. For the poetry, therefore, the reader must go to the poem; criticism may unfold the thought which is the controlling principle in every work of art, though it cannot be expected to take the place of that work.

In the present drama the thought is not so profound, the organic structure is not so perfect, the characterization is not so rich as they will hereafter become. But the germs of many of the most beautiful parts of Shakespeare are to be found here. The reader is continually reminded of scenes, incidents and motives which occur in other plays. But the peculiar and striking fact is, that the Poet now gives the outlines of his most notable literary form, namely, the special drama together with the introduction of the idyllic realm to harmonize the conflicts of life. Here it is, though in an incipient stage; the outlaws in the forest form a world of their own, which becomes the great instrumentality for doing justice to the wronged, for inflicting retribution upon the guilty, and for restoring to society its banished members.

We may now pass to consider the organization of the drama. There are three movements, though they are not marked with such precision as in some other plays, nor have they quite the same order and signification. The first movement exhibits the two chief male characters as devoted friends on the one hand, and as devoted lovers on the other. The emotional unity which cements one individual to another, and makes both as it were a single person, is here shown in its two most important phases. Friendship and love, therefore, constitute the theme, the former existing in its highest and truest manifestation only between people of the same sex, the latter only between people of differ-

ent sexes. The second movement shows the disruption of this unity in both directions; through the faithlessness of one person the friends are separated and the lovers torn asunder. Here occur the struggles and conflicts which give to the drama its serious tone and remove it from the realm of pure comedy. The third movement portrays the return out of this state of disruption, the restoration of friendship and love, and the harmonious solution of all the conflicts. The instrumentality is the world of outlaws.

The two friends are first introduced, who, however, at once separate; the one, Valentine, is eager to set out on his travels, the other, Proteus, remains at home because he is enthralled by love. Valentine derides the condition of his friend who is so utterly absorbed by his passion, and then departs. The thread of which Proteus is the centre may now be followed to its conclusion in the first movement. Julia is the name of the loved one, through her shrewd waiting woman she has received a letter from Proteus containing a declaration of his affection. After a pretended resistance and various strange caprices she yields to the influence of the winged god; the sufficient reason being because she is loved and must requite the affection unless there is some good ground for not doing so. Nor is any motive given for the love of Proteus, except that he loves. Man and woman belong together and will come together unless there is some excellent reason for their remaining asunder; the burden of proof lies on the side of separation, not of union, which can always be taken for granted. Nature with a whip of scorpions drives the human being as an isolated individual into his rational existence in the Family. Love with its unrest is just the manifestation of insufficiency; the single person is not adequate to the truest and happiest life. Proteus and Julia thus in a rapid whirl, love, declare, pledge.

But now comes the painful separation. The father of Proteus is not yet satisfied with his son's education, he is determined to send him abroad to see the world and to gain its experience. Proteus, while reading a missive from the fair Julia, is surprised by the old man; the boy fibs stoutly, but thereby falls into his own trap. Off he must; the parent will not be trifled with. There ensues the parting scene between the lovers, and the oaths of eternal fidelity soon to be broken, with the customary accompaniment of tears and sighs. Such is the external separation.

The destination of Proteus is the court of Milan, where he will meet his old friend Valentine.

We shall now go back and pick up Valentine's thread and see what he has been doing. We beheld him setting out upon his travels with many a jibe and derisive taunt against love and its thralls; but retribution has come, and the mighty traveler has been stopped in his journey at Milan by the eyes of Silvia, the Duke's beautiful daughter. But the most gratifying news comes through his knowing servant, Speed: his affection is reciprocated. Indeed, the young lady herself writes a note which conveys the same information in a somewhat circuitous yet quite intelligible manner. But alack-a-day! the course of true love never did run smooth, at least in a comedy; the much-employed, time-honored obstacle rears its front, papa is opposed. Also the old wealthy suitor, that goblin of youthful lovers and favorite of parents, puts in his appearance and is of course supported by the father. Thurio is his name. The conflict is inevitable, it opens with a few flashing sky-rockets of wit between the combatants, but it is clear that heavy artillery will be brought in before the war is over. The principles which collide are, the right of choice on the part of the daughter against the will of the parent. The outcome of the struggle is indicated in the mere statement: the daughter must triumph, her right must be maintained even at the expense of disobeying and deceiving her father. If he demands conditions which render the Family impossible, the Family must set him aside; such at least is Shakespeare's solution.

Just at this most interesting point of the struggle, Proteus arrives at court, and by his conduct changes the whole attitude of affairs. Instead of the ordinary two-sided combat, it becomes an intricate triple fight, with abundance of stratagem and treachery. This part will be developed in the next movement. We have had brought before us the double relation of friendship and love; there has also been an external separation in each; still the internal bond has not been destroyed by absence, fidelity to both principles remains as yet in the hearts of all.

A word may be said here upon the two clowns and their function in the play. It will be noticed that both Valentine and Proteus are each provided with such an attendant. The main duty of the clown is to give a comic reflection of the actions of his master. The latter is in earnest, employs elevated language, moves in high life, and the Poet usually puts his words in a met-

rical form; while the former belongs to low life, deals in coarse jests, and speaks the rude slang of the hour. It is the same content viewed from the poetic and from the prosaic stand-point, from refined sensibility and from gross sensuality. Nor is the most serious and even affecting theme to be treated without presenting its ludicrous side. Thus there is always a double reflection of the action, which makes the work complete. The clowns seem to be partly imitating and to be partly mocking the manner and circumstances of their superiors; the effect is that of a burlesque. Their prototype is to be found in Spanish and Italian comedy, from which Shakespeare in his earlier plays was in the habit of freely borrowing. Hereafter he will elevate these somewhat stiff and conventional figures into living beings; instead of a clownish and monotonous imitation he will pour into them a varied and independent comic character, which is connected with the main theme through itself, and not through another person of the play.

Between Launce and Speed a close examination will find a few but not very important differences. The perplexing fact is that each is so different from himself at different times. Launce, for instance, is in one place a stupid fool, while in another place he manifests the keenest intelligence. The same discrepancy may be noticed particularly in the case of Valentine. In fact the characterization in this drama is by no means fine and consistent always; it betrays the youthful, uncertain hand. Still the outlines are all here; the interest is to trace the development of these rude features into the most beautiful and ideal forms.

The second movement which portrays the conflict and dissolution of the ties just mentioned, is next in the order of explanation. Proteus has come to the court of Milan, is immediately admitted into the Duke's confidence upon the recommendation of his friend, who also received him with affection and joy. But he at once falls in love with Silvia. This sudden change rests in his susceptible disposition; it requires the presence of the fair object to keep up his fidelity. He is unable to subordinate emotion to reason; in his soliloquies he states the true principle of his action: love is above duty. The result is, he commits a deed of triple treachery: he is faithless to friendship, to love, to hospitality. He is truly the victim of passion, the thrall of love, which drags him from one object to another in hopeless bonds. Such is emotion without the permanent, rational element, it drives man into a violation of all honor and virtue.

The conflict of Valentine with the will of the parent, the Duke, has been already noted. To bring his purpose to a triumphant conclusion he proposes an elopement, the time and manner of which he confides to Proteus, who goes at once and tells it to the father. The Duke, by a very ingenious scheme of dissimulation, succeeds in making Valentine reveal his plan, and then upon the spot pronounces his banishment. Thus results another separation of lovers. Throughout this scene the reader is continually reminded of *Romeo and Juliet*, both by the incidents and the coloring. Proteus now must continue his treachery, he has to be false to Thurio and the Duke. But his suit is unsuccessful; Silvia, whose character is fidelity to love, reproaches him for his faithlessness to his betrothed, and thrusts home with logical keenness the nature of his deed: you have been untrue to her, you will be untrue to me.

The clowns perform their function as before, they give a distorted but comic reflection of the main action. The romantic love of the high-bred suitors is caricatured in the affair concerning the milk-maid, whose homely qualities show the force of real life; Launce foreshadows the faithlessness and villainy of his master; he too has a subordinate, namely, his dog; this relation is a humorous image of his own relation to those above himself. Launce makes long speeches, and has more to say than Speed, who seems to be the more prying and the less clownish character. Lucetta, the serving-woman of Julia, ought perhaps to be placed in the same general category with Speed and Launce, though she surpasses both in refinement.

The second thread of this movement is the actions and adventures of the two women, Julia and Silvia. The Poet has not made the separation here implied by these threads except in a few scenes, but for the convenience of the analysis some such division may be permitted. Both these characters have the fundamental type which is seen in all of Shakespeare's women: devotion to the Family. Those whom he wishes to portray as good, are endowed with this one highest purpose, to which all their other qualities are subservient. They are depicted with various degrees of intellectual ability, and with various degrees of power of will; but they are all women, and ultimately unite in the single trait of supreme womanhood. Julia here, so modest and gentle in her nature, assumes the garments of a page in order to go to Proteus; her devotion supplies the courage to

accomplish such a bold act, though its audacity in no sense taints her innate modesty. She discovers the faithlessness of her lover, the premonition of her waiting maid has turned out true. With her own eyes she beholds Proteus wooing Silvia, indeed she carries to the latter a missive of love and her own token of betrothal from the perfidious gallant. What will she now do? Not revenge or even jealousy fires her bosom; she remains true to her principle; her feeling with Proteus is so intimate that she even pities his unrequited love for Silvia. His case is also her own; her affection blends with his suffering and partakes of it, though her success depends just upon his want of success. Love has here reached quite the point of self-contradiction, it hugs the object which destroys the end of its being. Essentially the same character and essentially the same incidents will be repeated by the Poet in at least four of his later plays.

Silvia has also the characteristic trait of devotion, and manifests it in its full intensity. Her struggle is different from that of Julia, it lies with the will of her father. She has also to withstand the importunate suits of Thurio and Proteus, but this does not cost her much trouble. She has been separated from her lover by the violent mandate of her parent, but the separation is only external, both are still one in emotion though asunder in space. Julia's case is more difficult, for the separation is internal, since Proteus has proven faithless. Silvia thus has only to get rid of the intervening distance in order to reach her purpose, which requirement she at once proceeds to carry out. For the true existence of the Family is her highest end; her courage and daring will rise to the emergency; she will even defy an otherwise valid ethical principle, namely, parental authority. Now follows her flight; she finds a certain Sir Eglamour who lends both sympathy and aid. But whither will she go? She must follow Valentine, and hence it is necessary for us to go back and look after him.

At this point we observe one of Shakespeare's most peculiar and effective dramatic means. It is the transition to a primitive or idyllic state in order to cure the wrongs of society. The latter falls into strife and injustice, it becomes destructive of institutions which lie at its own foundation, man can no longer find his abode in it but must leave it in order to get rid of its oppression. Valentine and Silvia desire to form a family, placing it upon its true and only possible basis; the parent, who is also the

ruler of the State, interferes to disrupt the union. The Family must flee unless it cease to exist, since its very essence is assailed by the supreme authority. It must find a spot where there is no such authority; hence it betakes itself to the woods, to a pastoral life in which it is free from the conflicts of society. The lovers thus have gone to a forest whose sole inhabitants are outlaws, that is, those who have renounced the civil authority of the land.

The third movement, which now follows, will portray this world of outlaws, and that which it brings about through its influence. Already in the first scene of the fourth act is a description of its nature and origin. The outlaws tell what they have done; it is some offense against the laws of the country which they have committed and which compelled them to flee from society; yet the Poet has shaded lightly their deeds, for though they were guilty they were not mean in their crimes. The allusion to Robin Hood, the English ideal of chivalric brigandage, gives the true tinge to their character. The superior breeding and learning of Valentine, who happens to pass through their abode, conquers at once their esteem: he consents to become their chieftain on the honorable condition that they "do no outrages on silly women and poor passengers." But they have never done this, and strongly asseverate that they "detest such vile practices." Robin Hood is clearly the model of these Knights of the Forest. They have violated and deserted the institutions of men, but they still seek to preserve personal honor.

Silvia also flies in order to avoid the conflict with the mandates of society; she must therefore go where she will find no oppressive social order standing in the way of her purpose; there she will find Valentine, who has been forced to depart for the same realm. Union is now possible, since all restriction is removed; the Family can be built up from the foundation. But this world has now become antagonistic both to the authority of the parent and to the authority of the ruler; it has also defrauded the two unrequited lovers of their prey; the result is that when the flight of Silvia becomes known, the Duke, Thurio, Proteus, attended now also by the faithful Julia, follow at once the runaway to the forest. Society thus attempts to assert itself against this other world which has sprung up at its side; its representatives try to restore by force what it has lost; it will be seen in the end how they succeed.

Silvia is at first captured by some of the outlaws, but is retaken by Proteus, who seizes the opportunity to press his suit anew. She rejects his advances with her old reproaches of his infidelity to Julia; then he assays to do her violence. At this moment Valentine, who has heard the whole conversation in his hiding place, comes forward; he has discovered the treachery, his supposed friend has been the cause of all his misfortunes. But now follows the sudden change. Proteus repents of his conduct and expresses the deepest contrition. Surprise awaits us again. Valentine just as suddenly forgives him, which alacrity may be tolerated on account of the previous friendship; but when Valentine offers to surrender to him the devoted Silvia, to subordinate true love to treacherous friendship, both feeling and reason protest to Heaven. But Julia is here to settle the difficulty; she now throws off her disguise, her presence restores the affection of her inconstant lover, the two pairs are thus free from both the internal and the external conflict, friendship and love have passed through their struggle into complete harmony and reconciliation.

Now comes the final act, the restoration to parent and to society. The Duke and Thurio are brought in by the outlaws, Thurio cowardly resigns his claim to the hand of Silvia in the presence of Valentine, the latter has the true element of union, viz: requited love, whose right can now in this realm be enforced. The father then relents and is reconciled, this obstacle is thus swept away. Finally the Duke as ruler pardons the bandits at the intercession of Valentine, and they all go back to the place whence they had fled. Thus the world of outlaws is dissolved, and no longer stands in hostility to legal authority, the internal disruption of society is also healed, and the conflict in the Family has received its solution. This is the return to the world of institutions, the reconciliation with Family and State is complete, and the personal relations of friendship and love which were so disturbed, are restored to their pristine energy.

The elaboration here presented is no doubt fuller than the mere text of this play warrants. But for the sake of the light which is thrown upon a whole series of the Poet's works, and for the sake of illustrating his most peculiar and original dramatic form, the present play is worthy of the most careful study and analysis. It is, however, only a germ which has not yet unfolded, but which shows the future flower in all its details. A comparison

with his later procedure in the Special Dramas will demonstrate the immense advance in depth and completeness of treatment, but will also prove that every essential element is to be found embryonically in *The Two Gentlemen of Verona*. Hereafter he will free his idyllic realm from its present taint of illegality and crime, for now he almost seems through its use to excuse the wicked deed; he will also portray it with far greater fullness and beauty, and give to it a more definite place in the action. Hereafter too he will assign supreme validity to repentance, which is now so lightly and so unsatisfactorily dismissed. The restoration also will be more strongly emphasized, and indeed will be of itself elevated to an entire movement of a play. Finally the divisions of the action will be changed to their true logical order: the Disruption, the Mediation through an idyllic world, the Restoration. It will be seen that this play belongs to the class of Special Dramas whose form and instrumentalities it has throughout; it cannot be called either a comedy or a tragedy.

Such is unquestionably the species to which *The Two Gentlemen of Verona* belongs, but its other relations to the works of the Poet are worthy of notice. Julia with her disguise and her situation is reproduced in *Twelfth Night* in the person of Viola, though the latter is in every way more complete. In fact no comparison can better show the difference between the youthful possibility and mature realization of a great artist than a comparison of these two characters. A less distinct adumbration of the same traits will be found in Portia, Imogen, Helena, and others. Then again the reflections of Valentine in the forest recalls vividly the soliloquy of the gentle Duke in *As You Like It*. But the resemblance to *Romeo and Juliet* is the most intimate of all. The two stories of the dramas often seem to run together; there is the same collision with the parent and with the rejected suitor; there are often noticed the same incidents and the same instrumentalities, even down to the ladder of ropes; there is the same style of imagery, language and versification; we observe a like extravagance of the emotions, particularly of love; there are the same general outlines of characterization. But the quality which links these two dramas together most closely is the tone which runs through each, the indescribable coloring which leaves all its hues in the feeling and fancy, so that the mind is strongly impressed with the conclusion that both plays must have been written in the same mood and at about the same time.